

Arts AND ACTIVITIES

Scratchboard in Junior High



Modern Mosaics

they'll
love
these...



YUMMY colors

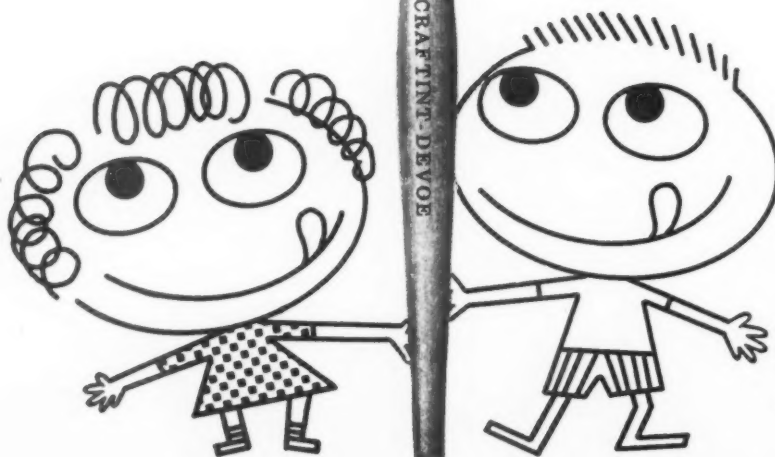
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Dear Reader

I have been keenly interested in a number of critical comments received in recent months from elementary classroom teachers who believe that *Arts and Activities* has gone overboard for modern art, that we reproduce too many examples of "ugly" art work and that we should be encouraging children to create "something beautiful." It has been suggested that we look backward about five years to see how much more the magazine had to offer at that time.

Following this suggestion, I have just spent several hours studying issues of *Arts and Activities* produced in 1951. I found many good ideas which an imaginative teacher of today could successfully use. I also found many examples of dictated activities that are inconsistent with the beliefs of leading educators today who are more interested in developing the child than in producing neat and beautiful art objects.

For example, in the February, 1951, issue, one author suggests making "heart designs" for Valentine's Day. "Illustrated," she writes, "are several valentine patterns which need no explanation." In the same issue teachers are encouraged to include metal crafts in their classroom art activities. The writer insists that "the best way to make ashtrays and plates is by using wooden molds, which may be obtained at craft stores."

In March of the same year, teachers are given directions for making a "Hatbox Carousel". The reader is referred to Figure 2a, b and d because "You will also need a pattern of a horse, and two patterns of the child riders, one for the boys and one for the girls."

The September issue includes a variety of "Surprise Sketches." One of these explains step-by-step how to make a drawing of Red Riding Hood by first drawing the numeral three and then adding certain lines to complete the figure. The same issue includes a lesson on how to draw a horse by using one basic shape for the body, one basic shape for the head, legs, tail, etc. "To draw a horse with greatest ease, just try this plan—it's sure to please."

Now, such activities as these cannot possibly make a contribution to the creative development of children. No classroom teacher would dream of passing out an answer sheet for a day's assignment in arithmetic. Neither would she select one of her college-written themes and ask her children to reproduce it to meet the requirements of a weekly theme in English. Then how could she justify passing out adult-drawn designs for children to copy, ever so neatly, as an art activity?

To draw, to paint, to model and construct are all original, problem-solving activities in the classroom. Each child's solution is respected as a personal, creative expression which cannot possibly be a reproduction of another's thinking or feeling. The results may or may not be *beautiful* (and who can provide an adequate definition of beauty?) to the teacher. The sincerity, the honesty and general effectiveness of the individual's expression is much more important in judging its success.

Sincerely yours,

F. Louis Hoover

LETTERS

This Crazy World . . .

I am in receipt of the January issue of *Arts and Activities*, the first I have received of a year's subscription. I am sending it back . . . I have no use for 3D material here, nor for that matter television art. Has the world gone crazy over the expansion of imaginary and lost sight of the fact that God's law still reigns over mankind? That we should be picturing things as they are, not by such wriggling, dancing, jerking, simpering, snarling puppets and imaginary animals, birds or congers that never existed except in some satan-inspired brain . . .

Lottie M. Bollinger
R.D., Vestaburg, Michigan

Expansion of the imaginary . . .

Just a note to tell you what a wonderful booklet you have in the "Teacher's Guide". It is a very fine job, well done and extremely useful. We will use it in our art education classes as a sort of text . . .

Sister Thomasita, O.S.F.
Studio San Damiano
Milwaukee, Wisconsin

Congratulations on publishing the beautiful new "Teacher's Guide for Using Arts and Activities in the Classroom." The art staff members share my enthusiasm in a manual so expertly planned for developing a creative arts program. I can tell you in advance that the Houston teachers will "eat it up". The list of 100 reproductions of paintings is especially timely as a committee of teachers has been working on this project. They'll feel rewarded to discover how many of the same prints they've selected . . .

(Mrs.) Grace S. Smith
Director of Art Education
Houston Independent School District
Houston, Texas

The "Materials" issue (September, 1955) of *Arts and Activities* and "A Teacher's Guide" are wonderful. Our students find them a great help. Your magazine certainly is doing wonderful things . . . Good Fortune for 1956.

Reinhold Marxhausen
Concordia College
Seward, Nebraska

Let me tell you how pleased I am with the "Teacher's Guide". The publication should be of great value as a teaching aid. I know that our teachers in Cincinnati are anxiously awaiting their copies.

Edward Dauterich
Supervisor of Art Education
Cincinnati, Ohio

I thoroughly enjoyed the new handbook—"A Teacher's Guide for Using Arts and Activities in the Classroom". In my estimation Mr. Hoover did a wonderful job in a very small space, and analysis of the copy we received by our staff members indicates that there will be great interest on the part of elementary school teachers and principals . . .

Ann M. Lally
Director of Art
Chicago Public Schools

We are planning an art institute and are very eager to acquaint our teachers with your excellent periodical *Arts and Activities* . . . We would like very much, if possible, to have a copy of one of the issues to give to each of the teachers who will attend . . .

Sister Catherine John, I.H.M.
Primary Supervisor
Archdiocese of Los Angeles, Cal.

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Arts AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

Volume 39, Number 3

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Joyce Goffman, age 14, Philadelphia, Pa.

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ARTS AND ACTIVITIES will consider for publication articles about creative activities for children. Manuscripts and correspondence about them should be addressed to the Editor.



To get the results they want in mosaic-making, teen-agers produce a variety of materials as substitutes for tesserae.

By MARIAN COLE

Art Teacher
Thomas J. Rusk Junior High School
Dallas, Texas

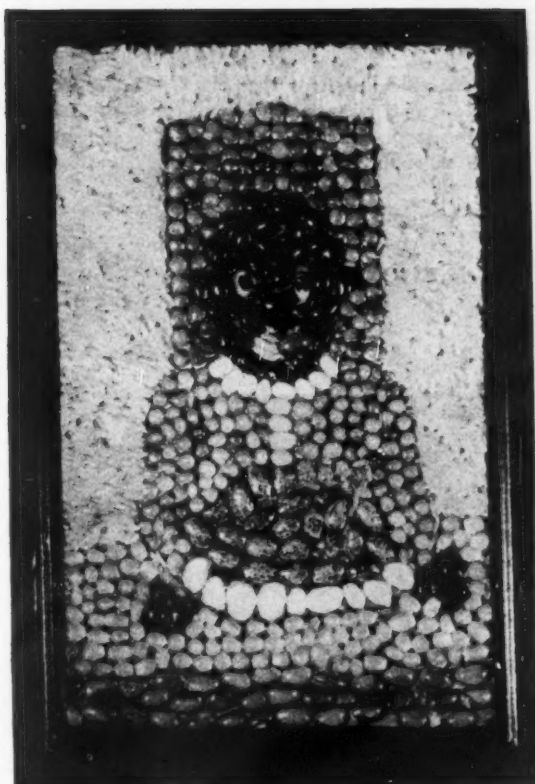
YOUNG MODERNS MAKE MOSAICS

**Tile-setter's craft opens door to art history,
wakes teen-agers to art heritage from the past.**

An important phase of art education is the examination of the arts of the past with a view to adapting them for use in modern design. Mosaic work is one of these past arts that in today's classroom helps to broaden student's artistic tendencies and deepen their understanding of their art heritage.

As junior and senior high students gain knowledge and skill in mosaic work, they are also learning the elements of design. Seeing pictures, examples, films and books on the subject, they develop an interest in the history of this art form—an interest that is not isolated or compartmentalized but is a living part of the art experience as a whole. When students are working with mosaics, obviously it is not hard to explain the medium's possibilities and limitations. They are having practical, tactile experience with these problems.

In junior or senior high, any three-dimensional craft or art work naturally—almost inevitably—correlates with the shops. This applies particularly in mosaic work. The boys can make coffee tables in metal or wood, picture frames or other types of bases to be filled in later



Sujo Sherman, age 14, Grade 9, arranges seeds, rice, beans, peas into 9x5-inch mosaic, calls it "Yum, Yum".

In "direct" method, color values are always in sight. Drawing is traced on plywood, then shel-lacked. After each tessera is dipped in plaster it is set directly into design right side up.



with mosaics. This mosaic unit thus benefits both areas of learning and each supplements the other.

It would be highly impractical—and certainly costly—to import glass tesserae from Italy for unskilled students to practice with—to learn to control the cutting and fitting of the individual pieces. The logical solution is to use material near at hand—scrap material such as broken tile, stones, glass, plastics, seeds, etc.

Very young children get the feeling of making an entity from cut or torn colored or novelty paper as they ar-

range and rearrange the kaleidoscopic bits of color. With the appropriate stimuli in a creative atmosphere, children of any age display great originality and ingenuity to get the results they want, and the materials they produce to substitute for tesserae will be many and varied.

Ordinary tile is most like the glass tesserae and presents the same problems. Tile wholesalers are generally glad to dispose of their broken tile so that many colors and shapes may be accumulated.



Tile cutter is used for cutting strips, then strips are cut into squares as tile hammer clips tile over edge of brick-cutter hammer head held in vise. Pieces of tile are held between fingers to avoid chips flying.

In "indirect" method, pieces are pasted face down on pre-drawn sketch (per color plan). Letters on reverse side of tile indicate color.



Mold of corrugated paper is fitted around carefully-placed reverse mosaic, held in place with wet clay. Casting must be done quickly before clay dries, shrinks away from sides.



To water measured into pan, plaster is slowly added until water is absorbed. Tempera added for color must be well mixed. The more plaster is stirred, the faster it sets.

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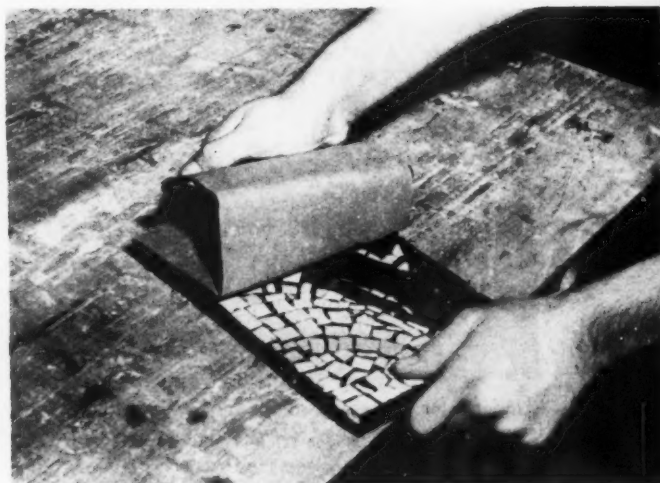
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Setting tile by indirect method, Jo Ann Cummings, age 15, Grade 9, did 20x15-inch mosaic she titles "Corn".



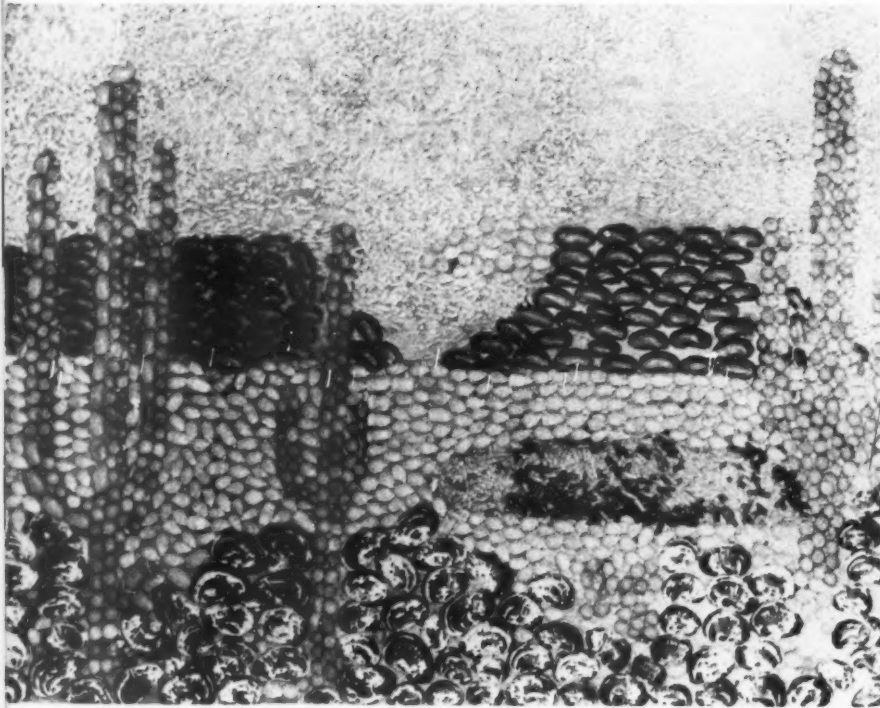
Dry tile is absorbent and must be dampened with clean brush before plaster is poured. During pouring, plaster spreads evenly and air bubbles disperse if mold is tapped gently.



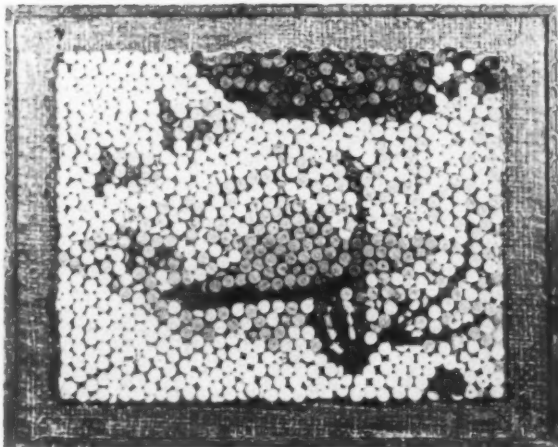
Plaster should set 24 hours. Moisture will have softened paste used to hold tesserae and cardboard will peel off cast mosaic slab. Cracks then may be cleaned and filled.

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Kay Wilcoxon's "Desert", made of seeds, beans, peas, rice, measures 9x12. Sandina Montanio used colored stones and sand for 9x12 "Clown" (right).



"Underwater Scene" was made by 15-year-old Porter Click from pieces of colored crayons. Its size is 9x12 inches.

A commercial tile cutter is practically a necessity to get even-sided and large pieces. It accelerates the whole process if the cutter is available to cut strips that can then be cut into squares. For this important step, a three-pound hammer head (ordinarily used for cutting brick) is set edge upright in a vise, the tile is balanced on the edge and a square is clipped off with each blow of a medium-weight tile hammer. As this is a matter of balance and aim rather than brute force, the smallest girl in the class can quickly become adept at cutting odd-shaped pieces.

The binder used in mosaic-making depends largely on the material and method used. Plastic cement is a good adherent for beans, seeds, beads, wood plugs, etc., and these materials are held more permanently on the plywood background if they

(continued on page 46)

LEADERS IN ART EDUCATION



Manuel Barkan was born in Brooklyn, New York, in 1913. While his parents lacked the advantages of a formal education, they were determined that their children should have the educational and cultural opportunities which they were denied. Manuel was given books to read, he listened to records by the hour and was taken to concerts at a very early age. He was also a tinkerer by nature and spent many happy hours with a set of wood-working tools given him as a birthday gift when he was still in elementary school. It was not until his early teens that he became interested in art. When asked about this, Barkan said,

"My first real interest in art occurred when I was sent to a summer camp. I enjoyed working with the art coun-

selor who in turn seemed interested in me and encouraged me to paint. I had an opportunity to continue contact with him later on and he took me on occasional trips and visits to museums."

Following graduation from high school, Manny attended art school and took some college night-school courses. During the summer he served as an art counselor in a children's camp and discovered that he enjoyed working with youngsters.

"In 1933," Barkan relates, "I entered New College, a division of Teachers College, Columbia University. Here I was involved in one of the earliest developments in integrated education at the college level and I was excited about it. I began to learn more about art and about the teaching of children. Education came alive and it became clear to me that I wanted to be an art teacher."

Following a year of teaching in an elementary school, Barkan moved in 1938 to Toledo where he joined the staff of the Toledo Museum of Art.

"Here I had the opportunity to teach both children and adults. Along with my teaching I painted, worked in ceramics, designed and built furniture, jewelry, and many other things. After five years of very satisfying teaching, I decided to try my hand as an industrial designer. I spent four productive years designing scales, lathes, washing machines and refrigerators, but I missed the kind of contact with people that comes only through teaching. As a result I returned to teaching and resumed my own studies.

"I feel that my family life has contributed much to my understanding of my work. My wife, a former teacher, continued her graduate education as a social case worker. Through continuous exchange of ideas with her about the dynamics of behavior, I have come to a clearer understanding of many aspects of experience in the arts.

"Our son Joel David has taught me many important things too. At seven, he insisted on throwing a pot on the wheel because he thought it was *easier*, and so proved to me that he should be allowed to fire his own pieces of enameled copper in an electric kiln. Watching him try things encouraged me to ignore some of the *impossibilities* I had read or heard about. Probably more than anyone else,

(continued on page 50)

A HOME



AWAY FROM HOME

Let your watchword be order and your
beacon beauty.—Daniel H. Burnham

By RUTH ELISE HALVORSEN

Art Supervisor
Portland, Oregon, Public Schools



(1) While student makes dish garden of shrubbery, rocks and driftwood he is studying and experimenting in science as well as esthetics. (2) Special study group makes good use of corner like this. (3) Modern architects and teachers work together to develop compact, convenient sink area. (4) Teaching devices add color and pattern to walls. (5) Bulletin board is natural device for wall decoration. (6) Informal and attractive classroom is a home away from home. (7) To contrast with stimulating colors and areas, classroom needs browsing corner.



The classroom is our living room, our workshop, our laboratory. For students it is a home away from home. Why not make it as pleasant as possible—for their sakes as well as our own?

Perhaps the problem in your classroom is a difficult one but no teacher need feel that her room is beyond improvement or that her students won't appreciate a little touch of beauty or rich color. Some of the most interesting arrangements come about through a combination of modest materials and an extra amount of good taste and artistic effort.

Where to begin? First, groupings of basic furniture can be planned so as to allow more floor space. Tables can be arranged and rearranged until teacher and pupils are satisfied that an improvement has been made. If you are dealing with desks and seats, the formal six single-row arrangement can be changed into three double rows and these need not be parallel. If a room boasts a bookcase or two, a good interior decorator will use them to make a "nook" in some well-lighted area.

The Use of Color

Next, let's consider the walls. In new buildings, modern architects perform miracles with color. In older

(continued on page 40)





GOINGS-ON IN OUR TOWN

Baltimore's progressive museums turn themselves into educational institutions, show how community can help teach art appreciation.

By LEON L. WINSLOW

An art museum used to be a place for preserving valuable collections of *objets d'art* for examination primarily by scholars and connoisseurs. Today the art museum is a storehouse for such material to be studied and enjoyed by students. Museums have assumed functions that until recently were not associated with them at all, and some of them may rightly be considered educational institutions. Outstanding among these progressive organizations are Baltimore's Museum of Art and Walters Art Gallery.

Students from Baltimore's Western High School regularly visit the Walters gallery on Thursday afternoon at two o'clock for a 30-minute lecture and discussion session dealing with art objects in the gallery's collection. The group this year consists of 20 students from grades nine through 12. Accompanied by their art teacher, the students walk to and from the gallery and devote the seventh period of the day to the course.

The course at the gallery is designed to give students a general idea of a number of arts. It follows the general plan of art history—that is, it considers the works in chronological sequence. On completing the course, a student should be able to place an art object roughly in its proper chronology even though he has not seen it previously. The students also get some training in applying a few general principles of art criticism so that they may enjoy more fully their independent visits to art museums.

Throughout the course attention is focused on composition in painting, the effect of direct carving in sculpture, the variety of results achieved by different techniques—tempera, mosaic, carving—and how these may be and have been exploited by artists of various periods. Finally, the course is intended to give students some information on the political and historical setting of the periods and schools from which the art works have come.

Up to now the chronology has extended from Mesopotamia through Egypt and Greece with emphasis on the artistic development of these civilizations as shown by specific works of art. Thus far the class has concentrated on sculpture, ceramics and jewelry. They plan to complete the study of modern art at the Baltimore Museum of Art.

At the gallery the leader of the group presents a given historic period and points out what to look for as the work proceeds: the characteristic methods of handling the human figure in Egyptian relief sculpture, for example, the uses made of art in ancient Egypt and the relationship between these uses and the characteristics of the resulting style. Thus the first session on a given period provides a background and introduction as well as

(continued on page 45)

FUN FOR ALL AND ALL FOR FUN

While elders gingerly regard him as mysterious, untamed form of high explosive, adolescent's cartoons reveal a world propped on funny bones.



By **RUTH M. BECK**

Art Instructor, Westport High School
Kansas City, Missouri

One bright spring morning seemed the ideal time to introduce my first hour high school art class to the fine art of cartooning. The giggles were more irrepressible than usual and spring seemed to be "busting out all over". It was a happy mood, a we're-ready-for-anything, just-let-us-at-it atmosphere that a teacher is wise to utilize immediately before it loses its spontaneity.

The giggles were the result of yesterday's request that the children bring to class examples of cartoons they considered well drawn and that really made them laugh. When all of the examples were laid out on the desk tops, the class walked around the room discussing the techniques of various artists in drawing features, feet and hands, costume, background and so forth. It was a necessarily hilarious but none the less instructive period and I'm sure the math class next door envied us immensely.

But we sobered considerably when back at our desks

we began discussing what makes a cartoon not only funny but meaningful. Joe, a serious young sophomore, really made us think when he said,

"Cartooning is just like writing. It's not just how you say it but what you say!"

He went on, "Almost everybody looks at the cartoons in magazines and newspapers, so cartoon situations must be ones with which a lot of people are familiar, but the cartoonist has to exaggerate some part of that situation—point out the fun in it to get his ideas across."

"A good cartoonist has to have a bigger funny bone than most of us," Judy echoed, "and be smart enough not only to see what is funny in things and people, but to put it down so that it is laughable without hurting or offending anyone."

"If you ask me," John's voice came gloomily from the back of the room, "I think we've bitten off more than we can chew."

Where was all the fun and gaiety of a few moments ago? Life was now a serious business as my young artists soberly considered the difficulties of a cartoonist's lot—until the irrepressible Tommy held up a "quickie": "Cartoonists At Work", showing members of the class laboring over their desks, tearing up ideas, tearing out hair, biting nails, throwing paint tubes, brushes, ink bottles and themselves out of the window in an agony of despair. It was roughly but effectively (continued on page 48)



Every examination day: "It's enough to make you sick!"



"The Timid Soul": a letter man who was anything but.



Lean boys vs. chubby girls: "There ain't no justice!"



"No help wanted": accompaniment is horrified squeal.



"Three Sisters", an award winner in the 28th Annual Venus-Scholastic Art Awards Contest, is reproduced through the courtesy of the American Lead Pencil Company.

THREE SISTERS—pencil drawing by Robert Welton Stewart

JUNIOR ART GALLERY



I feel that an artist is capable of rendering an object successfully only after he has gained an understanding of its structure and emotional essence. I had been experimenting with the human face, analyzing it structurally into planes and reducing the features to characteristic calligraphic symbols. The faces in this drawing succeed partially, but the rest of the figures stand only as objective renderings.

"Three Sisters" was not drawn as part of an organized class activity. In our advanced art class we were allowed to follow any line of development that attracted us. This drawing was done at home one Sunday night when I felt a lazy urge to draw.

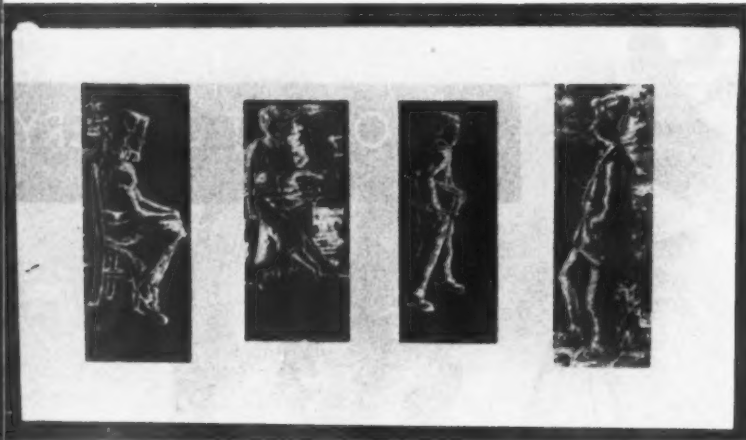
I enjoy looking back at the drawing because I see many things in it that were not consciously intended. Drawings like this are good playgrounds for emotion, because inspiration is not smothered by ambition or spontaneity by any tedium in execution.

I also enjoy ceramics and graphic arts, and I spend much time painting. Studying the philosophies of modern art and the works of modern masters stimulates my efforts. I would like to become an architect, because I believe that architects have the opportunity of bringing vital art into the everyday lives of many people.

Robert Welton Stewart

Needham Broughton High School
Raleigh, North Carolina

SCRATCH YOUR HEAD OFF!



Stress-relievers pop up during creative process that cannot be encouraged—nervous reactions like nail-biting, for example. How about head-scratching?

By **SAMUEL B. FAIER**

Art Department, Bartlett Junior High School
Philadelphia, Pa.





When the children in our eighth grade class were working on a series of paper mache masks on a motif of unusual characters, some research was done in the library, and the children proceeded to develop pencil and brush sketches until they came up with what they considered an original mask. These sketches were also used as designs for the lesson we called, "Scratch your head off!"

Scratching has been an art technique since the age of the cave man. He scratched symbols crudely with the sharp edge of a piece of stone directly onto other stones. Sometimes he scratched into the surface of a tree trunk (an ancient art that continues in these modern times). The Egyptian hieroglyphics manifest scratching technique. Some of the valiant Roman soldiers are known to have scratched figures and designs on their shields.

Scratchboard is an expensive commercial paper with a somewhat brittle surface. Commercial artists use it for specific jobs and the scratchboard technique requires a high degree of skill.

Since the commercial board is so expensive, we simulated a scratchboard using ordinary bristol board. Bristol board is inexpensive and comes easily within the budgets of most schools. Each child had a small piece of it for experimentation. (We also tried using sections of pebble mat board to see what a textured background would accomplish.) First, colored wax crayon was rubbed onto the entire surface of the experimental cardboard. Over it some of the students brushed flat black tempera paint mixed with a little glycerine. Others tried black India ink over the crayon rub.



They found that both black coats were suitable surface coverings for scratchboard work but the India ink was more desirable as it did not rub off on the hands. The tempera paint did rub off, and if the hands were perspiring the tempera paint tended to smear. Thus, using the India ink coating we proceeded to scratch the surface with fine pens, writing pens, penknives, scribe knives and razor blades. We made vertical scratches, horizontal scratches, crosshatching and thick and thin lines (with Gillotte flexible pens). To contrast with the lines, we used a single edge razor blade to scrape broad surfaces horizontally, vertically and diagonally.

After the experimental period, we discussed character lines, scratching out light and using the black background as shadow. We discussed and experimented with highlights and half-tones formed by crosshatching lines heavily at first, then more lightly, to grey the tone to black for absolute shadows. Finally, razor blade strokes emphasized the more rugged introduction of light into the black overlay.

Most of the students began with a fine drawing pen, sketching the general proportion of the heads from their original sketches and suggesting some form and light. From that point their imaginations were given free rein. •





ART APPRECIATION SERIES

Diego Rivera was born in 1886, the son of a school teacher and city councilor in the city and state of Guanajuato, Mexico. His parents registered this name for him: it was listed as Diego Maria de la Concepcion Juan Nepomucene Estanislao de la Rivera y Barrientos Acosta y Rodriguez.

The earliest drawing made by Diego still in existence was done when he was about four and he has never stopped. A friend once asked, "Diego, how many easel paintings, drawings and water colors have you done in your lifetime?" "Only half a million," the artist answered. "The murals have taken up a lot of my time."

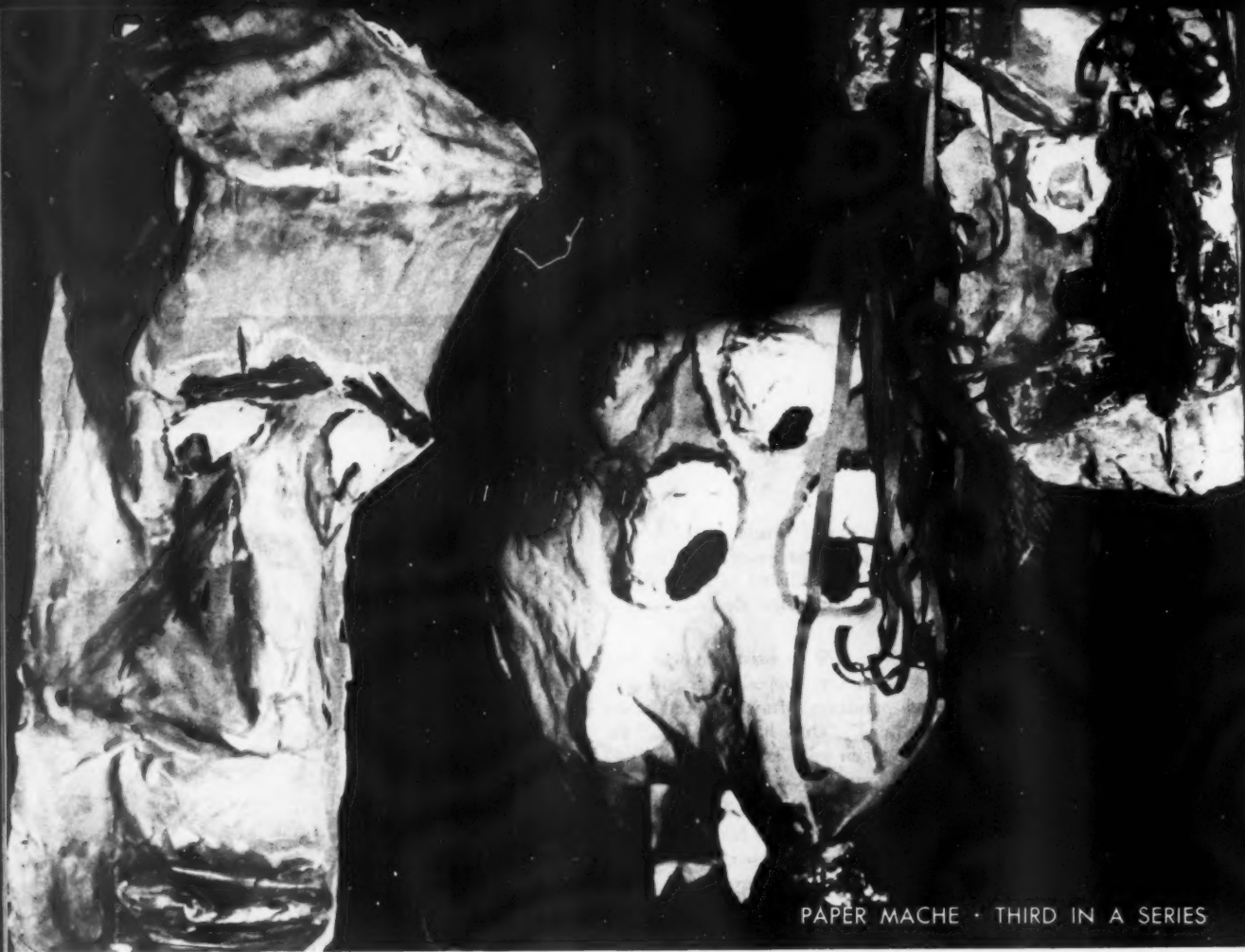
As a young art student, Diego attended the School of Fine Arts in the Academy of San Carlos in Mexico. Here he found teachers who helped develop his talents and pointed the way to his future greatness. He learned perspective from Jose Maria Velasco, the landscape painter, and was such an apt pupil that to the annoyance of second and third year students, he became assistant instructor in the perspective class the middle of his first year. Some years later he returned to San Carlos as its director.

In 1907 the governor of Veracruz was so impressed with some of Diego's paintings that he offered him a small monthly allowance to study in Europe. Excited at the prospect the artist hastily arranged an exhibit in Mexico and sold every painting. His European adventure was an exciting and productive one. He traveled and studied extensively in Spain, France and Italy. It is said that during his journey through Italy he produced 350 drawings—and a desire to return to Mexico.

Diego Rivera's fame today is due primarily to the hundreds of large wall murals he produced on his return to Mexico and later in the United States. His fresco murals in San Francisco (1930-31), Detroit (1932) and New York (1933-34) were greatly responsible for the revival in this country of an interest in fresco painting. Although those produced in New York were destroyed, they were later reproduced in the Palace of Fine Arts in Mexico City.

To young students of art, Diego Rivera would say, "Draw continuously. Draw everything you see around you. Never forget that the ability to draw well is the basis of all great painting."

Jean Pierre Faure
is reproduced through the courtesy of
The Art Institute of Chicago



PAPER MACHE • THIRD IN A SERIES

Junior High School

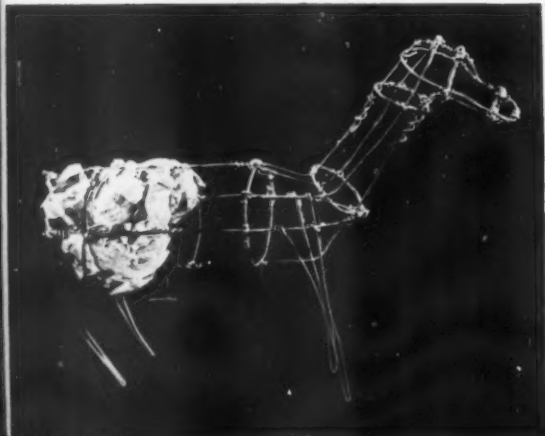
WE ADD AN ARMATURE

By JOHN LIDSTONE

Supervisor of Arts and Crafts
Vancouver School Board
Vancouver, B. C., Canada

Photographs by ROGER KERKHAM

Division of Visual Education
Department of Education
Government of British Columbia



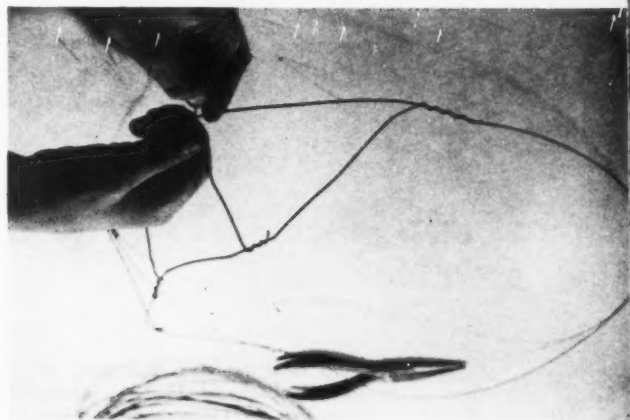
Students who have worked with paper mache in elementary school look forward to advanced projects in junior high. One addition that intrigues this age group is the use of wire armatures. Armatures such as the one David uses here in his simple mask-making project can be adapted to paper mache constructions of all types. The more complicated armature for the horse illustrates how the same method applies for figures.

Stovepipe wire (or any easily bent wire that will hold its shape) is excellent for this use. Pliers with a cutting edge or tin snips will be needed, but most of the work can be done by hand. Wallpaper paste, wire, old newspapers, Kleenex, paint and scrap materials for decorating are all the supplies required. Adequate storage space with a good circulation of air must be provided to dry the paper mache constructions. •

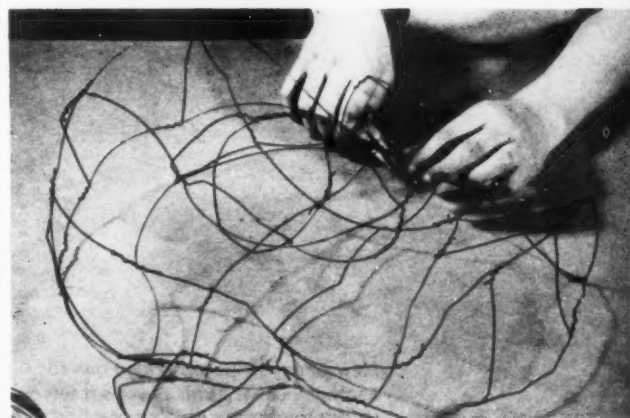
David plans to make a paper mache mask. He twists stovepipe wire into a loop the size he wants mask to be. Any easily-bent wire will do.



With more pieces of wire, he shapes contours of face he is planning.



Framework to support paper mache mask nears completion when David has constructed and securely fastened contours for major features.



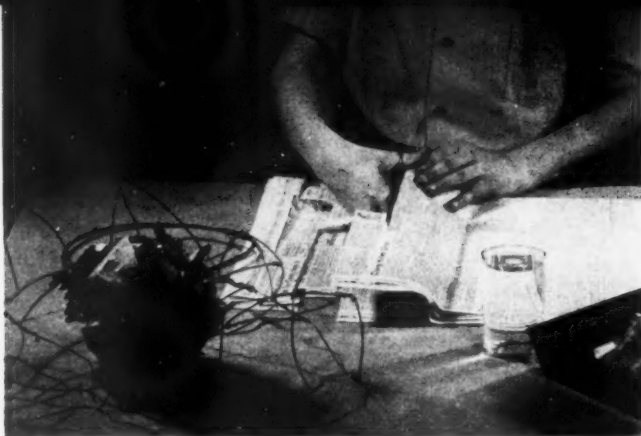
To add bulk and strength, parts of armature are stuffed with paper.



PAPER MACHE

continued

When armature is complete, David cuts paper strips for paper mache.



Using strip method described in last month's article, he builds up form with paste-soaked strips.



Newspaper strips are added one to another until firm layer three strips thick covers nose section.



David starts on another section, first pasting each strip around the wire and back onto itself.





When whole mask is well covered with wet strips, dry paper patches are put on to soak up excess paste and strengthen the whole structure.



Next David uses layer of Kleenex to achieve smooth, paintable surface.



After mask has dried, David coats entire surface with tempera paint.



David uses sponge to give texture to surface and emphasize three-dimensional quality of his mask.



PAPER MACHE

continued

Features go on in colored tempera.



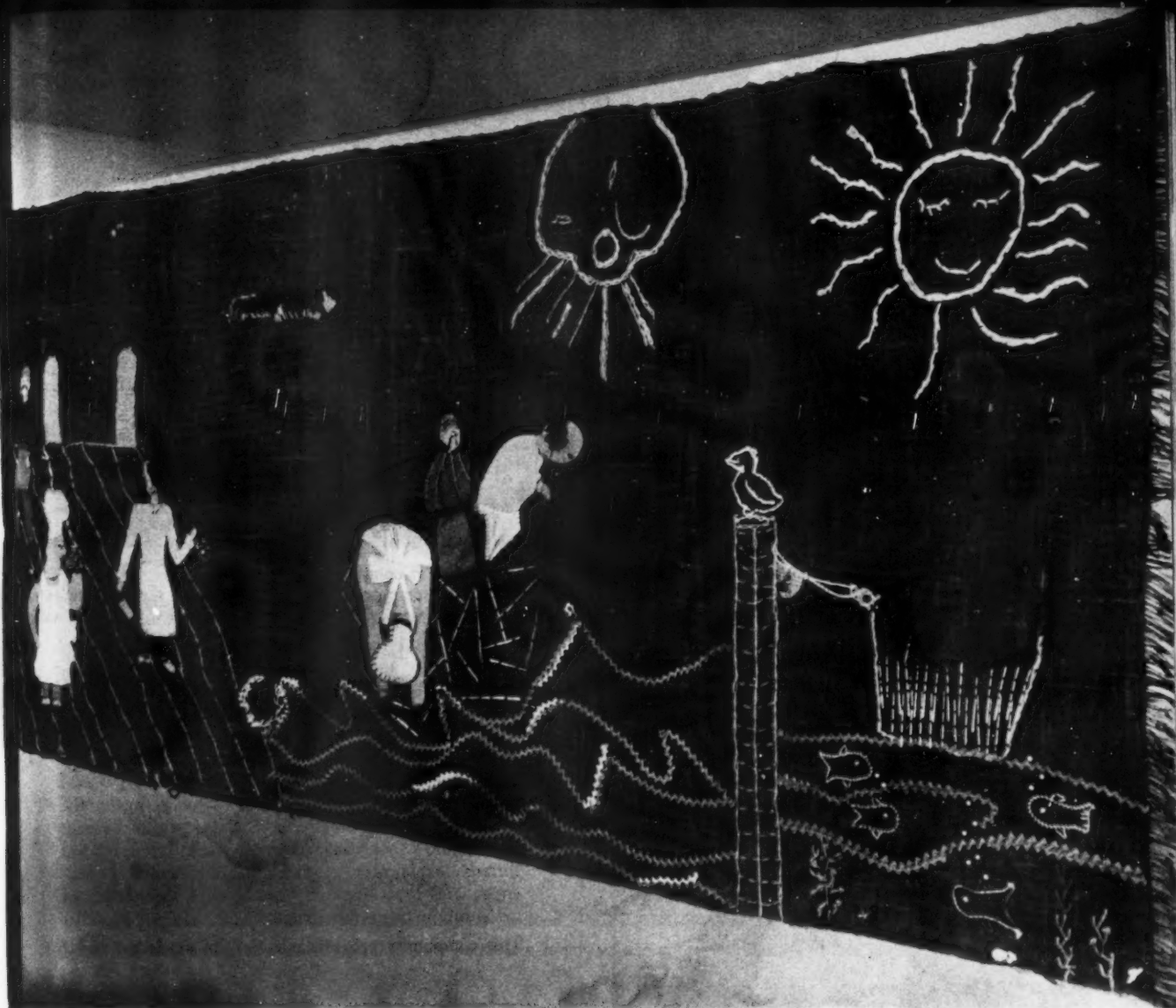
David shreds rope to be used as . . .



. . . hair which he staples in place.



Construction of paper mache mask is simple but its effect is startling enough to suit any eighth-grader.



"Rub-a-dub-dub, three men in a tub . . ." inspires Bryn Mawr School fifth and sixth graders to tell story in creative stitchery.

MINNEAPOLIS LOOKS AT ART

By F. EDWARD DEL DOSSO
Consultant in Charge of Art Education

ESTELLE H. KNUDSEN
Consultant in Art

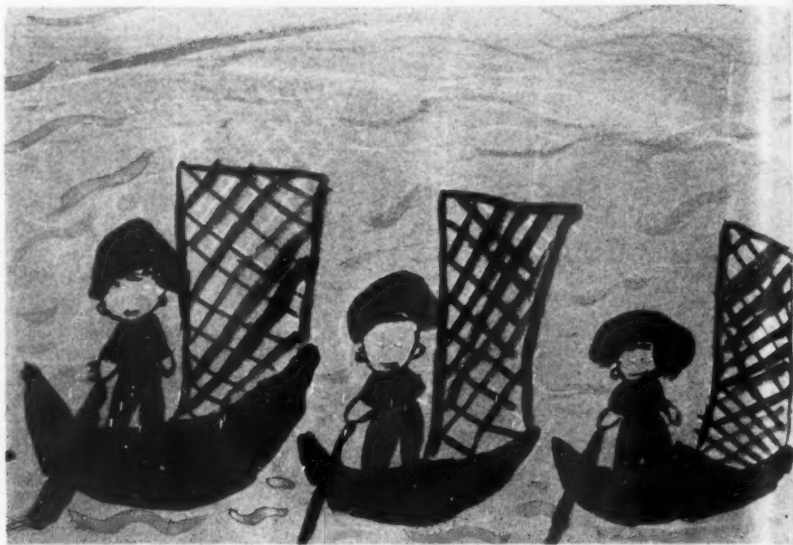
ANGELINE T. PAPPAS
Consultant in Art
Minneapolis Public Schools

Something new and thought-provoking greeted the thousands of visitors to Minneapolis' Institute of Arts in 1955. It was "Art In Our Schools"—the city's first comprehensive exhibit of public school art work. Drawn from regular classroom work in kindergarten through Grade 12, the exhibition's quality and diversity surprised all but those who worked closely with the art program and hence knew what it was producing. During the past few years, teachers and pupils of the Minneapolis school system have developed a new understanding of the potentials of the creative process at work.

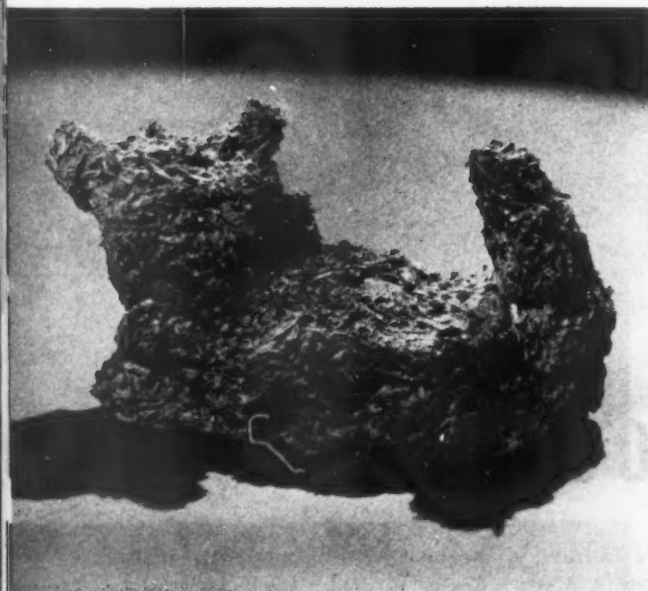
The Minneapolis Public Schools faculty believes that the educated person of today needs the facts and formulae of traditional education



Michael Bernu, age 7, Grade 2, says in crayon drawing: "What do I like to do? I like to work with my hands."



Kathleen Jennrich, a fourth-grader at Longfellow School, had fun with the "J" in her last name. Impressed with Chinese sampans, she decided to design them in her water color with the basic "J" shape. Her sampans are green and red with yellow sails.



Dusty-brown paint with orange trim, sawdust and plenty of ingenuity give this friendly animal its shaggy-dog look. It was made by Jeffrey Brinda, a third-grader.

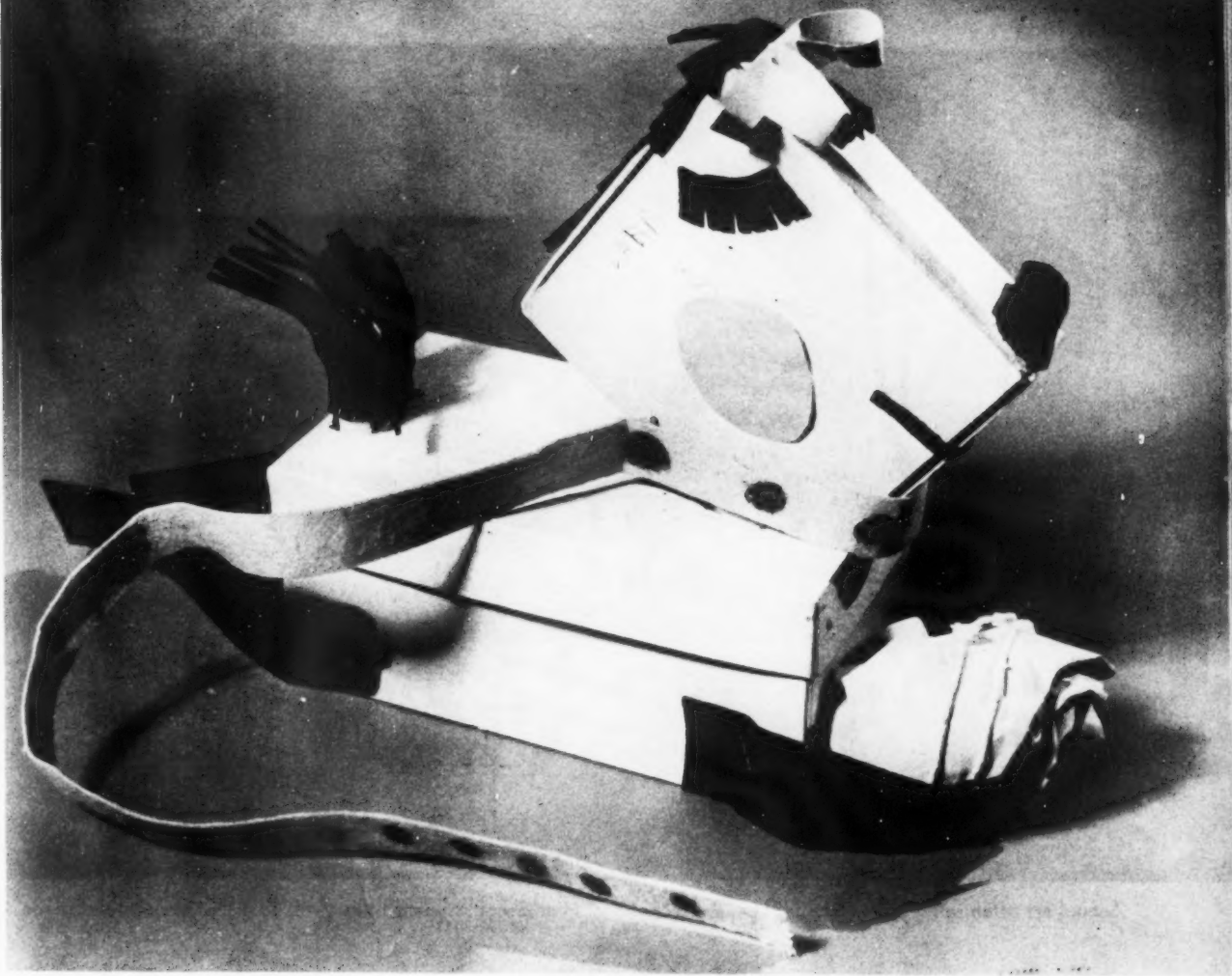
"The Hockey Players" in glazed ceramic is by ninth-graders, Bryant Junior High.

in the social studies, science and the humanities, plus broad understandings and appreciation of the creative aspects of life as a balance wheel.

We believe that to be a sensitive spectator in the world of art—contemporary or past—a person needs the catalytic power of creativity available within oneself. Each child's potential creativity may be developed through exploration of many art media and experiences, and thus sensitivity awakens to the variety of art forms in his environment.

This community provides a variety of art forms and a



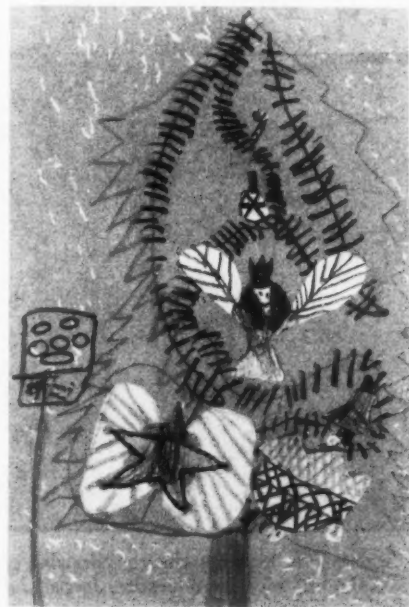


Discarded odds and ends went into making boxy dog Trixie, highly valued creation of Laurie Veeva, Grade 6, Motley School.

wealth of inspiration. The Minneapolis Institute of Arts and the Walker Art Center are our resource centers. Regularly scheduled field trips to these centers, free Saturday classes and radio programs titled "Journeys through Art" beamed to the classroom help students feel at home in and familiar with their community resources.

We feel that the parent plays an extremely important part in his child's art development. We welcome every opportunity to help parents understand that the limited school art experiences of their day have been replaced by entirely new and varied ones in today's classes. The P.T.A. meetings use student exhibits and demonstrations as well as parent participation with art media to develop this understanding. Parents are often surprised

Field School first-grader decorates Christmas tree with cut-out angel, candy cane, bell, stars—and includes gifts.





School art often reflects area's natural beauty. Vocational High School student titles water color "Minnesota Landscape".



Spontaneity keynotes charcoal drawing on newsprint titled "Chickens" by seventh-grader, Jordan Junior High School.

to learn that instead of imitating, their children are finding real joy in creativity and that their art expression takes countless forms besides painting and sculpture—architecture, city planning, machine and hand-made crafts, planning a garden and decorating a home.

The natural beauty of this area with its abundance of lakes and rivers, the striking variety of bridges across the Mississippi within the city, and the great interest in contemporary architecture as expressed in our homes, churches and public buildings are reflected in classroom study and tours.

In this environment, the art experiences in the classroom develop our belief that the pupil is moved to communicate his experiences, ideas and feelings in an esthetically pleasant and permissive atmosphere. With opportunity to explore new materials and processes, to model, carve, bend, cut and shape, he works both as an individual and within a group. He discovers that through art media he can give form to his own ideas. Thus he creates. •



Impressive terra cotta by eleventh-grader of Washburn High School is titled "Motherhood".



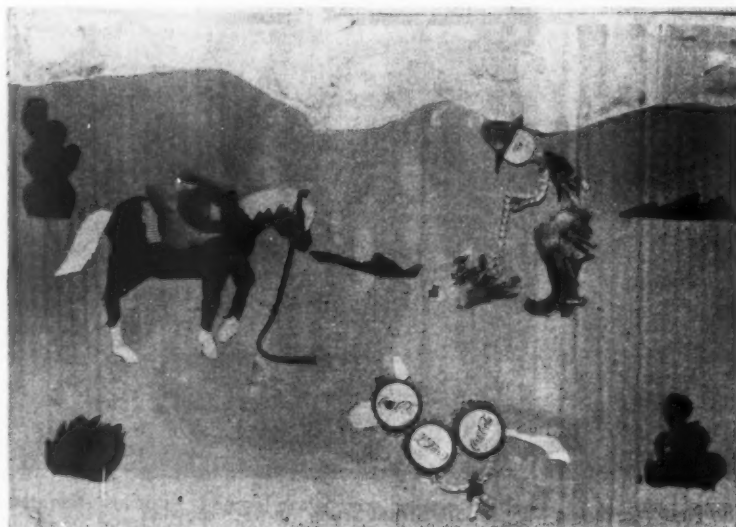
Twelfth-grader, West High School, records "The Pipe Workers in Minneapolis Street Scene" in wash drawing.



"WE DON'T SAY NO"

Sometimes it seems that the art room is just a shop especially set up to fill requests for decorations and favors for school affairs, backdrops for dramatic presentations and posters for community drives. But art teachers don't refuse these jobs.

Teachers and students in Wichita Falls schools willingly do their share to put over community drives, to amuse patients in the Air Force base hospitals and to help out with decorations for various club and school affairs. The time spent is certainly not lost to the art students. Their posters announcing a Community Chest parade or a Red Cross drive pay off in the classroom as art projects, at the same time making students more conscious of their responsibilities as future citizens.



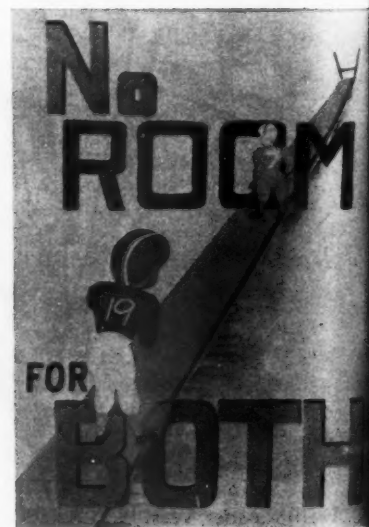
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By **JENNIE ROBERSON**

Director of Art Education
Wichita Falls, Texas, Public Schools

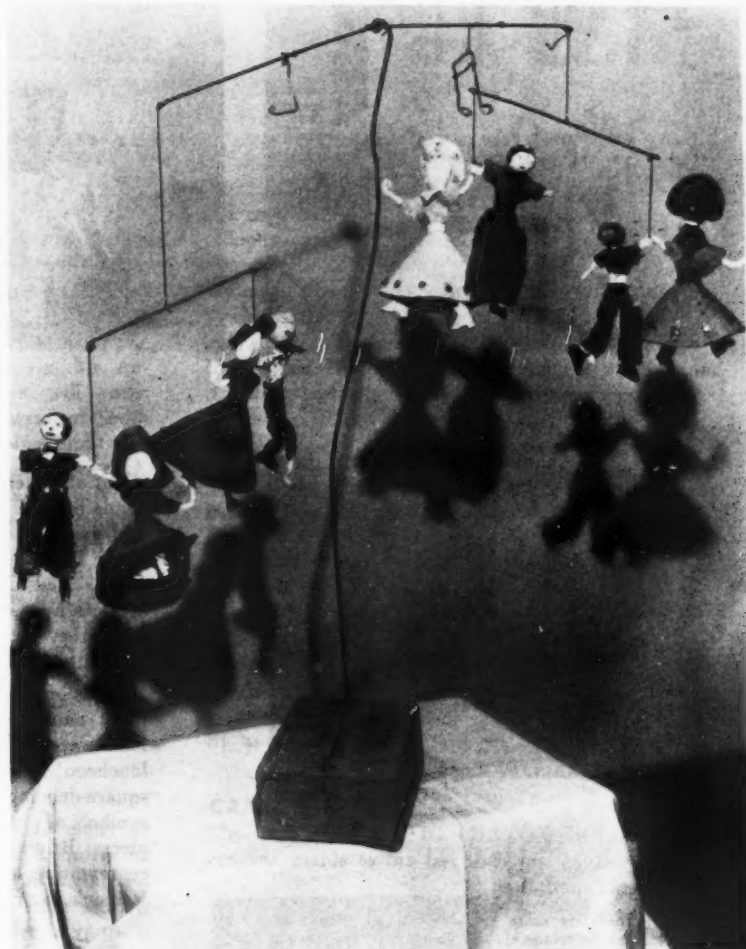


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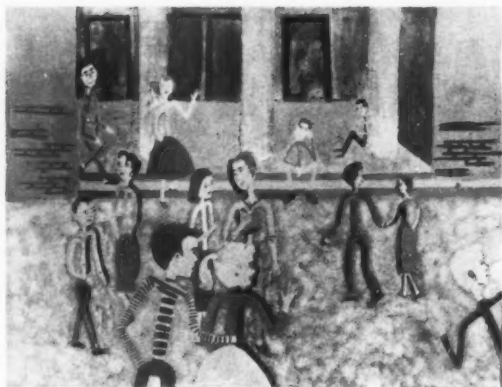
(1) Tempera painting starts in primary grades, holds interest all through school. (2) At-hand materials go into realistic collage. (3) Second-grader's circus poster. (4) First-year senior high students get into making football posters. (5) Colorful stitchery is work of fifth and sixth grades. (6) Teachers' luncheon table decorations are paper mache. (7) Dancing pairs lend themselves to mobile treatment. (8) Seventh-grader's abstract design is in colorful tempera.



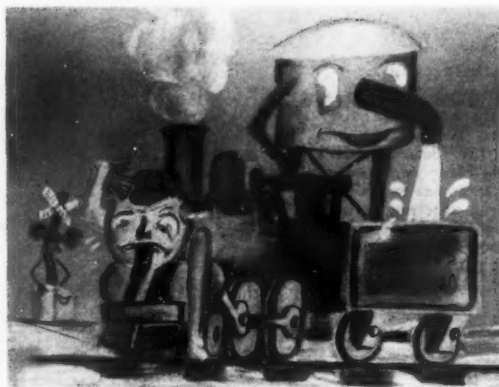
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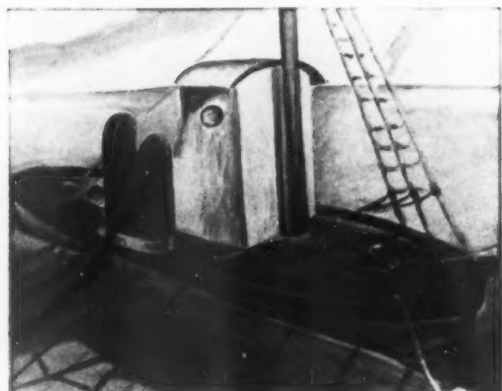
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9



10



11

(9) School life gets its share of attention as subject matter for tempera paintings. (10) Woebegone train in colored chalk is senior high work. (11) Advanced senior high students work with oils. (12) Junior high students illustrate original stories, verses. (13) Ninth-grade girls do fashion designing, either in or out of class.

What of materials and expense to the department? Thousands of wall decorations, tray mats, favors, centerpieces and game prizes are contributed each holiday to our Air Force hospitals. Materials for these are furnished through Junior Red Cross dues or by donations. These special services help students learn good design and construction while they get a wonderful lesson in doing for and sharing with others.

Stables of wire, cloth, leather, raffia, beads, sequins, cork, paint and paper—school-supplied or “collected” materials—were provided for table decorations for a state luncheon for women teachers. Cowboys and cowgirls, square-dancing couples, saddles, spurs, hats and other symbols of pioneer days served as interesting conversation pieces. Bright-colored cotton rope and tiny coils of wire representing lariats on place cards added their bit to the women’s gay chatter.

(continued on page 44)



12



13

SHOP TALK

NEW SALES REP

To meet the increasing demand for its products, Binney & Smith, Inc., manufacturers of CRAYOLA and other art products, recently added O. J. Andersen to its sales



force. From his headquarters in Atlanta, Ga., Mr. Andersen will cover the states of South Carolina and Georgia. Walter D. Alexander will continue to handle the business in the other southern states Mr. Andersen was formerly

with the sales department of the Texas Company. He is a graduate of High Point College, High Point, N. Car., and has a master's degree from George Peabody College, Nashville, Tenn.

Self-Hardening Modoclay

One of the newest self-hardening modeling materials is MODOCLOY. It is moist, ready to use, requires no firing, no casting and is usable with wood, metal and other material. Use it with youngsters from kindergarten through high school. A free folder is yours if you write MONTGOMERY STUDIO, Dept. AA, R.D. 4, West Chester, Pa.

NU-TEMPERA SAMPLES—FREE!

SHIVA of Chicago is genuinely anxious for you to try their completely new line of tempera paints in tubes. So they are offering our readers who are qualified art instructors six sample tubes of SHIVA NU-



TEMPERA free of charge when requested on school letterhead. We believe you will be excited about this new concentrated paste. It may be extended with water

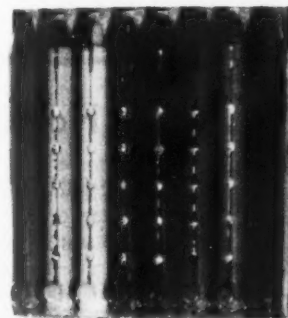
and used on almost any surface including paper, foil, cellophane, acetate, glass and metal. There are seventeen colors, completely intermixable, and they can't dry out in the tube. Write today for your free samples, brochure and color card of NU-TEMPERA paint from Shiva Artists' Colors, 433 W. Goethe Street, Chicago 10, Illinois. Naturally, tell 'em you are an *Arts and Activities* reader!

An Eyeful From Sam Kramer

That fabulous SAM KRAMER has done it again! That is, he's just published a new catalog of semi-precious stones and jewelry-making supplies and it contains dozens of unusual ideas for simple jewelry projects that you can use in your art program. It is fun to read and his prices are painless. He can provide you with anything from Nautch dancers' ankle bells to African buffalo horn. So send your 25 cents to SAM KRAMER, Dept. AA, 29 W. 8th Street, New York, right away. And on your next visit to the Village, drop by to see him. We guarantee you an eyeful.

CRAYON SAVER

The new AUTOMATIC CRAYON HOLDER makes crayons usable to the last inch just by the push of a button. These come in a set of eight colorful, assorted crayon holders with or without crayons. A special plastic Kon-Tur-Pak makes an ideal try to keep holders handy while coloring. This new item is made by the makers of the famous crayon sharpeners — LEEDS SWEETE PROD-



UCTS, INC. Look for them wherever crayons are sold.

Brush Supply Getting Low?

Don't you think you can afford pure camel's-hair water color brushes this year? We suggest you write for GRUMBACHER'S latest catalog and look up their series "4017". A No. 5 brush sells for only 25 cents, a big No. 10 for 50 cents. And they are guaranteed to point! Don't forget to ask also for their free booklet on oil painting by Ludolfs Liberts. Address M. GRUMBACHER, Inc., Dept. AA, 484 West 34th Street, New York 1, N. Y.

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ONE-STOP SHOPPING

Free and Inexpensive Teaching Aids

Below are listed free and inexpensive booklets, catalogs, and samples offered in the advertising and Shop Talk columns of this issue. To obtain free materials, simply fill in the coupons on this page, one coupon for each item you desire. Starred () offers require a small payment and requests for these items must be sent direct to the advertiser. Send all coupons to:*

READER SERVICE, ARTS & ACTIVITIES, 8150 NORTH CENTRAL PARK AVE., SKOKIE, ILL.

AUDIO-VISUAL

Prints and Catalog. Bailey Films, Inc., 6509 DeLongpre Ave., Hollywood 28, Calif. Adv. on page 45. **No. 174.**

Folder. Montgomery Studio, Dept. AA, R. D. 4, West Chester, Pa. See Shop Talk. **No. 169.**

BRUSHES

Booklet "OIL PAINTING" by Ludolfs Liberts. M. Grumbacher, Inc., 484 W. 34th St., New York 1, N. Y. Adv. on page 48. Also see Shop Talk. **No. 171.**

Samples and suggested uses. Felt For Fun, 21-23 Utopia Pkwy., Whitestone 57, N. Y. Adv. on page 50. **No. 188.**

CRAFT SUPPLIES

Handbook "Seramo Modeling Clay". Favor Ruhl & Co., Inc., 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 50. **No. 136.**

Catalogs and information. Southwest Smelting & Refining Co., P.O. Box 2010, Dept. C, 1430 ICT Bldg., Dallas 21, Tex. Adv. on page 45. **No. 190.**

8 Page Folder. Frank Mittermeier, 3577 E. Tremont Ave., New York 65, N. Y. Adv. on page 50. **No. 144.**

No. 16 Catalog. Saxcrafts, Dept. AA4, Div. of Sax Bros., Inc., 1111 N. 3rd St., Milwaukee, Wis. Adv. on page 43. **No. 109.**

A Home

(continued from page 13)

buildings it may not be possible to have the rooms repainted as often as we would like. Therefore we should keep in mind that we can put things on walls or adjacent to them to lend variety and color. All seasonal displays—Halloween's orange and black, Christmas red and green, St. Valentine's red and white—offer color opportunities but it is important that their colors relate effectively to the room's color scheme.

We need not wait for special seasons to stimulate our use of color. Gay travel posters are easily obtained or the children can paint murals of one type or another. Similarly, other materials may be placed on the walls to serve as a background for work in

writing, painting and so forth where the purpose is the development of imagination and self-expression.

Flower arrangements add color to the classroom. For such a project, teacher and pupils should inventory flower containers and choose only those that are simple in outline, soft in color and interesting in texture. One good arrangement of flowers strategically placed in the room is far better than several poor ones scattered haphazardly. When flowers are scarce, garden shrub cuttings combined with rocks and driftwood hold great interest for children.

Chalkboards lend themselves to decorative use and one of the important features of chalkboard work is good lettering. Students should be encouraged to improve their lettering and writing, and using both for decorative purposes provides excellent incentive. All children must have an opportu-

FELT TIP MARKER

"Quickie Course in Drawing and Lettering", in full color. Explains basic lettering strokes, colors . . . how to have fun with your "77" Pen. Marsh Co., 98 Marsh Bldg., Belleville, Ill. Adv. on page 43. No. 189.

Flo-master School Bulletin. Cushman & Denison Mfg. Co., Dept. J-22, 153 W. 23rd St., New York 11, N. Y. Adv. on page 45. No. 116.

JEWELRY-MAKING SUPPLIES

*New illustrated catalog of semi-precious stones and jewelry-making supplies. Send 25 cents to Sam Kramer, Dept. AA, 29 W. 8th St., New York, N. Y. See Shop Talk. Adv. on page 45.

LEATHERCRAFT

Beautiful big illustrated Leathercraft Catalog. J. C. Larson Co., 820 S. Tripp Ave., Dept. 5702, Chicago 24, Ill. Adv. on page 45. No. 176.

METALS

Big Illustrated Do-It-Yourself Metalcraft Catalog. J. C. Larson Co., 820 S. Tripp Ave., Dept. 5702, Chicago 24, Ill. Adv. on page 45. No. 175.

PAINTS AND CRAYONS

Sample set of 6 Nu-Temperas. Shiva Artists' Colors, 433 W. Goethe St., Chicago 10, Ill. See Shop Talk. No. 181.

Sample Alphacolor Brilliant. Weber Costello Co., Chicago Heights, Ill. Adv. on page 50. No. 191.

Free Literature Artista Water Colors. Binney & Smith, Inc., Dept. A-46, 380 Madison Ave., New York 17, N. Y. Adv. on page 47. No. 192.

SILK SCREEN SUPPLIES

Catalog. KS Supply Co., 4514 W. Burleigh St., Milwaukee 10, Wis. Adv. on page 50. No. 168.

TOOLS

Catalog. Dremel Mfg. Co., Dept. 266-C, Racine, Wis. Adv. on page 44. No. 183.

ity to display written work from time to time—but only the best work of each child should be shown, and this in corrected form. A few examples at a time, changed frequently, can be both decorative and interesting.

Other Objectives of a Functional Area

Sometimes wall areas serve as back-grounds for dramatic work. Every pupil activity that involves settings is dramatic in nature, whether it be a grocery store, fire station, or whatever. Children play parts in these life situations and thus learn important lessons. They should be led to consider the value of decorative beauty so that whatever they construct is good-looking as well as utilitarian. Even if the result is crude (and this is to be expected of younger children's work) the effort to consider

beauty as an attribute is in itself highly important.

The greatest educational benefit results when interior decorating plans are the product of full cooperation between teacher and class and the actual execution of the plan is carried out by the children themselves. The overall impression of the classroom should reflect all the work of the students, their reading, writing, arithmetic, social studies, etc.

Successful arrangements are determined by the basic principles of design—line, plane, space, color, texture, lights and darks, and pattern. Order is paramount for all of us and there must be quiet places in the room to bring peace and composure into our lives. When interior decoration attends to these various needs, the watchword will be order—and the room a pleasant place to live and work.

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IVAN E. JOHNSON

TOWARD BETTER SCHOOL DESIGN by William W. Caudill, F. W. Dodge Corporation, Publishers, 119 West 40th St., New York 18, N.Y., \$12.75, 1955.

Art educators are interested (or should be) in better school buildings. It is not unusual to hear of art teachers and supervisors who in their respective communities help the administration achieve more imaginative school buildings. Source material on good school structures until recently has been rather limited in that it was usually prepared by architects who were unfamiliar with the needs of children in a modern curriculum or prepared by administrators who missed the opportunity to treat school buildings as physical environments which could contribute to the visual enrichment in the student's school life. William Caudill, author of *Toward Better School Design*, is a unique kind of architect. When he was first commissioned to design a high school he decided that he could not do it unless he knew intimately the purposes and operation of a good school program. So he entered courses in education and attended meetings on curriculum development. Before he knew it Caudill became an enthusiastic participant in these meetings. He became aware of the need for designing school structures that would become integrated in the instructional program—not just a shell in which learning was supposed to occur. Today, along with Paul Schweiker and Lawrence Perkins, Caudill has become an architect who commands the respect of the nation's top school administrators.

Toward Better School Design will warm the hearts of the art educator in that the author shows why good design (curriculum-wise) costs no more than poor design in the long run. Drawing upon valid research Caudill shows the purposes of sound planning, the need for interpreting the curriculum in school layout. Well explained are the means for effecting sound economies that count—avoiding waste space, non-functional details. The designs for easels and storage of art materials are among the features discussed in *Toward Better School Design*. It was Caudill who planned the rather unorthodox classroom which had a black wall as the focal instructional area with the remaining walls in a natural wood finish. Against this black wall he envisioned the brilliantly colored paintings of children and a red desk for the teacher. No Caudill building goes without ample, beautifully planned display area. The author does not believe in exhibits for purposes of "show" but rather display as a part of everyday learning situations. It is Caudill's belief that the child must be the focal point of any room—he must give it its

color, its movement and its life. The school building as he sees it is the student's setting, it must not dominate him. Such books as *Toward Better School Design* illustrate the increasing importance of providing an environment that stimulates learning.

• • •

THE ART AND CRAFT OF HAND WEAVING by Lili Blumenau, Crown Publishers, Inc., New York, N.Y., \$2.95.

One of the best books on handweaving to come along in some time, *The Art and Craft of Hand Weaving* is the work of a craftsman-teacher. With the insight of a teacher Miss Blumenau has organized her technical information so that it is valuable source material for the student weaver. The development of weaving is used by the author to introduce her readers to the craft. The information on the fibers and basic weaves is invaluable. The reader is continuously reminded that one must experiment—with fibers, colors, weaves. Obviously such a creative craftsman as Lili Blumenau would center her attention on the importance of creativity at the loom. Too few books on weaving escape the over-technical or the labored methods of pattern weaving. *The Art and Craft of Hand Weaving* is an asset to the library shelf on handweaving.

• • •

CRISIS IN THE CLASSROOM, A Guide for Study Groups on Attacks Against Public Education. Published by the American Jewish Congress, 15 East 84th Street, New York, N.Y., 1955, 40 cents.

A group of outstanding leaders in American education were invited by the American Jewish Congress to contribute to a guide for study groups on attacks against public education. Dr. Harold Taylor, president of Sarah Lawrence College and a contributor to the publication, points out that such material is needed because "there must be a free flow of ideas between citizens and their schools, and an honest exchange of opinion among educators and citizens alike as to the character, philosophy and practices of the schools themselves." Arranged as a series of studies of the more persistent criticisms of American education, the guide brings together some excellent information. It is a compendium of material pro and con that merits study by all teachers. For the teacher of art, the discussions, while seldom specifically dealing with art as such, provoke considerable thought. What are the values and concepts underlying attacks on public edu-

cation? How does it threaten creativity? Can it affect creativity in education generally even while not involving us directly? The guide is a thought-provoking publication and one that drives home the crucial role of education in American culture.

MEANING IN THE VISUAL ARTS
by Erwin Panofsky, Doubleday & Company, New York, N.Y., \$1.45, 1955.

The title of Erwin Panofsky's latest book, *Meaning in the Visual Arts*, does not pertain to our perception of art today. It is a treatment of the themes and ideas inherent in the history of art. The author examines these as manifestations of our cultural traditions. In the iconography of works of art he invites us to see the forms, purposes and symbols as the living record of civilization transformed by genius. All too often art historians/authors tend to treat their material too subjectively. Panofsky, one of the greatest art historians of our time, is exceedingly broad in his considerations. Perhaps the most interesting of his insights is the way in which he illustrates for his readers the forces, the ideas which have shaped great art. Much of the art considered in the book belongs to the Middle Ages and Renaissance, the periods for which Panofsky is noted as an art historian. The impact of cultures on sculpture, painting and architecture is well explored. Sixty-four pages of illustrations add much to the text. *Meaning in the Visual Arts* is a challenging book for the more advanced high school students.

THE PAHLMANN BOOK OF INTERIOR DESIGN by William Pahlmann, Studio-Crowell, Publishers, New York, N.Y., 1955, \$7.50.

The golden boy of interior decoration has now turned out a book for the layman to help set him straight on the foibles and pitfalls of doing his own interior decoration.

With sharp sophistication and much comforting advice Mr. Pahlmann chats about the ways in which one can prepare himself for doing his own decorating. From a man who has introduced many ebullient and soigné

conversation pieces in American interiors, one is hardly prepared for the statement "Keep it simple! Keep it sensible! Make it sing!" Or "Don't have fancy, fandangled bedspreads, with a lot of swags or jabots." The informality of the book is good and there is much useful information in it. However, in the hands of an impressionable student, *The Pahlmann Book of Interior Design* is not consistent enough nor sound enough in its value concepts to be useful as a classroom source material. The book's illustrations are a good record of American sophistication (as seen in the homes of the affluent) since 1930. Mr. Pahlmann is a man to be remembered for his imagination even if there are those among us who question his design. Certainly his book does not set itself up as an authority.

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(continued from page 38)

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When you stop to study child growth and interest in art you see very little change in subject matter and art media through the grades. Primary children delight in drawing and painting houses, people and trains as well as school and community activities—and so do the students in junior and senior high. While some students prefer drawing and painting, others are more interested in three-dimensional work. Clay modeling, sculpturing in paper mache and carving in wood, soap or plaster hold students' interest throughout their school careers. From simple designs created by small children, art teachers watch students advance to beautifully sten-

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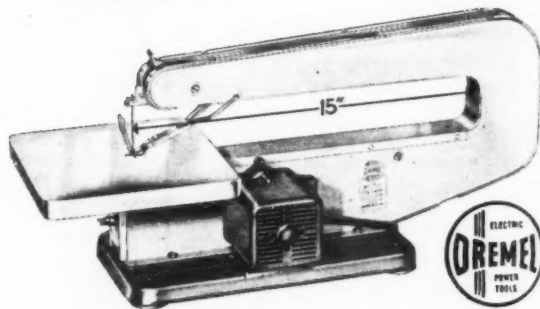
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Our Town

(continued from page 15)

instruction in how best to look at the objects under observation. The second session is given over to discussion and the students are encouraged to apply what they have learned to particular objects.

From time to time the class reports to the lecture hall to look at lantern slides of unfamiliar works and to identify their historic period. The students do this verbally and support their decisions by discussion among themselves rather than with their leader. Slides are used only in connection with historic periods for which the gallery collections are inadequate.

Sketching sessions are interspersed occasionally, the aim being to increase the student's capacity to observe the works of art and to experience by direct contact the different methods of handling composition, surface and detail.

The lecture-discussion periods planned for the year include Mesopotamian and Egyptian, Greek and Hellenistic, Roman, Byzantine and Medieval Art, Medieval Decorative Arts and Painting, Renaissance Painting and Sculpture, Post-Renaissance Art and Nineteenth Century Art.

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academic credit an art major course that would involve regular meetings at the museum, supplemented by work in the art department. Plans for accomplishing this are already under consideration by the Walters Art Gallery and the Department of Education.

I am indebted to Mrs. Phoebe B. Stanton, Assistant in Education at Walters Art Gallery, and Miss Lena Picker, Chairman of the Art Department at Western High School, for this description of their joint educational enterprise, as well as Dr. Theodore M. Low, Director of the Department of

Education at the Gallery, Miss Mildred M. Coughlin, Principal of Western High School, and Mrs. George F. Horn, Specialist in Art in Baltimore's secondary schools, for their cooperation and assistance.—Leon L. Winslow.

Mosaics

(continued from page 10)

are shellacked or lacquered after being put in place. For tile work that is cast in a mold, plaster of Paris is easy to use, but for working from the front, cement is slow-drying and thus

better for the direct placement of the tesserae.

The two general methods of constructing mosaics are "direct" and "indirect". In the "direct" method, a bed of plaster or cement is prepared and the tesserae placed directly into it right side up. The obvious advantage of this method is that the value patterns and colors are always visible. The finished surface is rough and uneven in the manner of the old Byzantine mosaics.

In the "indirect" method, the tesserae are glued upside down on a pre-drawn design in accordance with a

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PRICE CORRECTION

In "Books of Interest and Audio-Visual Guide" in the February, 1956, issue of *Arts and Activities*, we showed incorrect retail prices for two books by Rhoda Kellogg. The correct price for "What Children Scribble and Why" is \$3.00 and for "Finger Painting in the Nursery School", \$2.00.



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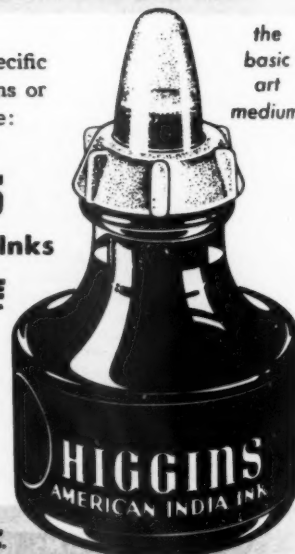
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Fun For All

(continued from page 16)

done and so baldly exaggerated that the class howled with the laughter of relief. Pencils flew as each began to put an idea of his own on paper.

The class had decided to use themselves and their classmates as subject matter. As the sketches began to come in, I found myself looking at these youngsters with a new respect. Here before me were remarkable cartoons—not finished professional art work certainly—but drawings that clearly showed what these children found laughable in themselves and

each other—fresh, new thoughts, uninfluenced by outmoded cartoon concepts. Here were real humor, gentleness, consideration, good taste—not one cartoon that was crude or suggestive in content or drawing.

Today's adolescent knows that he is gingerly regarded as some form of high explosive by the majority of adults in his world. He has written off this attitude as something he can do little about at the moment. Certainly parents and teachers might well feel snubbed—for few of us find our way into these high school cartoons that cover situations that are meaningful and important to these young people. It seemed a sad commentary on the adult world—for these cartoons were of and for each other only, as though the youngsters were saying, "We know we are funny but we can understand and laugh with each other."

Despite the lack of adult understanding, our children seem to be bearing up quite well. Judging by their cartoons, theirs is a happy world. They laugh at the girls who dress up in "heels" for sorority tea day and suffer the tortures of the damned as they teeter stylishly to class. They laugh at

the poor nervous stomachs whose unprepared owners swarm over the health center whenever an exam is scheduled. They laugh at the unsuspecting victim who obligingly takes the last stool at the cafeteria table, said stool having had water poured on it in anticipation of his arrival.

Our bulletin board was hung with some 30 pen-and-ink and wash cartoons for longer than most exhibits stay up. A day never passed that other youngsters did not come to study the drawings, smile at a situation that they knew very well, and talk it over with a friend. I must confess to a fond pride in them. Here were no sly winks, no knowing smirks for a suggestive idea or drawing, just honest enjoyment of a simple wholesome joke on themselves.

Perhaps when these youngsters come into their own there will be no need for P.T.A. committees to investigate, deplore and condemn the cartoons and literature being sold to our children throughout the country. Perhaps the honesty, decency and good taste of these young people will influence the older generation to do a better job. •

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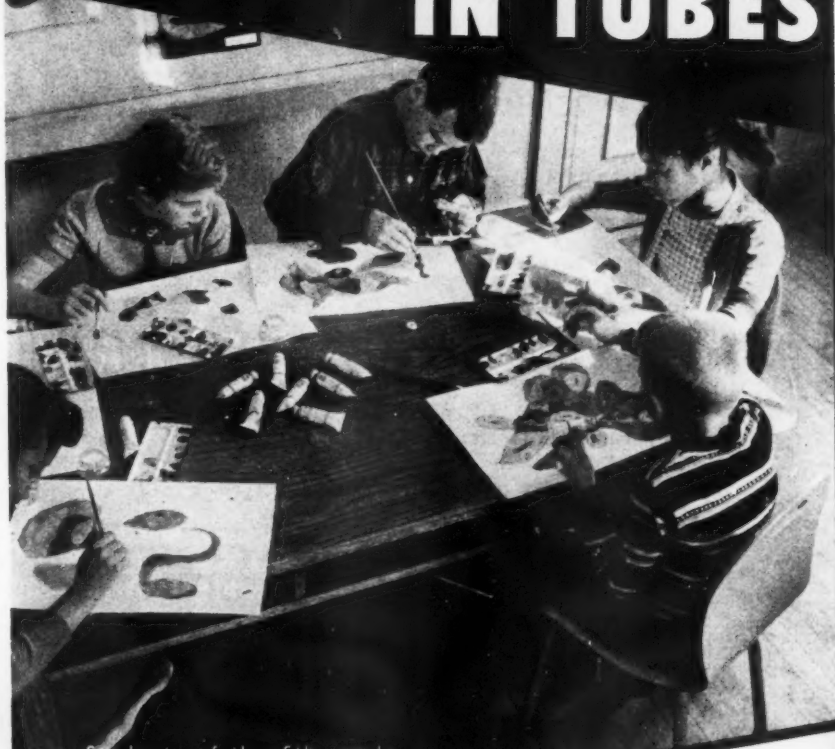
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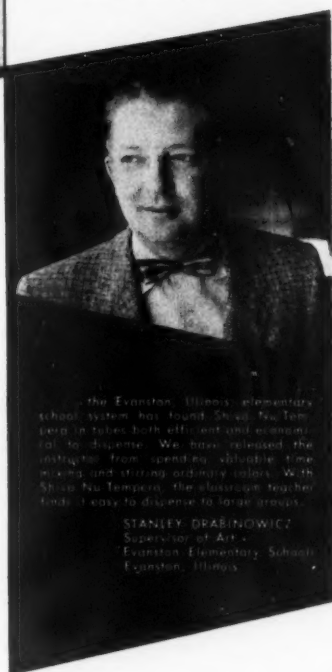
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